

PRESENTATION FRETWORK DESIGN WITH THIS NUMBER.

Hobbies

• A Weekly Journal •

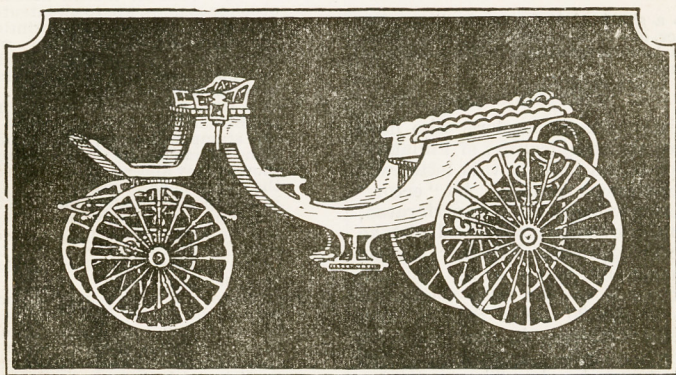
For Amateurs of Both Sexes.

No. 10. VOL. I.

DECEMBER 21, 1895.

ONE PENNY.

FRETWORK MODEL OF VICTORIA.



"HOBBIES" PRESENTATION DESIGN, No. 10.

The above is a miniature of the full-sized Design for a Fretwork Model of a Victoria, which is given away with each number of this week's issue of "HOBBIES."

STAMPS



Week by Week.




A Philatelic Causerie by PERCY C. BISHOP,

Joint Editor of the "STAMP COLLECTORS' FORTNIGHTLY" Ex-Editor of "THE PHILATELIC JOURNAL" and "PHILATELIC REVIEW OF REVIEWS;" General Secretary of the LONDON PHILATELIC CLUB.

I HAVE little doubt that the following letter from Messrs. Whitfield King & Co., the well-known stamp dealers of Ipswich, will be read with interest by every Philatelic reader:—

DEAR SIR,

Errors in the case of local surcharges are of only too frequent occurrence, but when the surcharging is done in London by De La Rue & Co., how often is any mistake found?

We have just discovered an amazing error perpetrated by this firm, consisting of a quarter sheet of sixty stamps of Straits Settlements, 32c. *rose*, which were specially printed in order to be surcharged three cents., but the 60 stamps in question have no surcharge whatever upon them, the machines having missed this quarter sheet altogether.

The remaining three panes of 60 each were all properly surcharged "three cents.," and one of these panes is still attached to the unsurcharged pane, making half a sheet of 120 stamps, 60 of 3c. and 60 of 32 cents.

It is surprising that such an error should escape the notice of the many persons through whose hands the stamps had to pass.

The half-sheet was purchased at the Singapore Post-office, and has just been re-sold to us intact, so that we possess all that exist of this remarkable error.

We have also a sheet of 60 1c. on 6c. lilac with double surcharges, one of them being reversed. This, of course, was a local surcharge, but this variety is hitherto unchronicled.

Yours faithfully,

WHITFIELD KING & Co.

To some of my younger readers, who have not yet mastered the technicalities of Philately, the various expressions used in this letter will be somewhat mysterious reading. An "error" is of course a stamp wrongly printed, perforated, or gummed, usually by some mechanical mistake in the manufacturing process. Errors from their scarcity are naturally much prized by the Philatelist, and some of the more celebrated of them—such as the 20 ore of Sweden with the word "tretio" (thirty) in the place of "tjugo" (twenty)—fetch appalling prices whenever they change hands. The particular error which Messrs. Whitfield King & Co. describe is in one respect unique—that is to say, it is only an error so long as the whole sheet is kept intact. Separate the surcharged stamps from the unsurcharged, and *presto!* away goes your error, or, at any rate, all proof of it! In an early number I shall give a list of some of the most celebrated errors met with in the whole range of Philately.

Again a British Colony offends the Philatelic world. This time it is Victoria. The Victorian Government, or some jack-in-office representing that Government, has seen fit to reprint certain obsolete stamps of Victoria, using, of course, the original plates and also the same class of paper, thus producing stamps which are identical in every respect with the original issues. When the value now placed by Philatelists upon these early stamps is taken into consideration, it will be seen that this practice of reprinting by avaricious officials, if unchecked, would soon have a most disastrous effect upon Philately, while it would not benefit the public or the Government one iota.

Happily there are live Philatelists at Melbourne who acted promptly in the matter. A deputation of members of the Philatelic Society of Victoria interviewed the Postmaster-General of the Colony, and urged the following arguments against the productions of such reprints by the postal authorities:—

1. That these stamps, though actually reprints of obsolete stamps, are to all intents and purposes similar to the original printings, being in the same colour, on paper with the same watermark, and perforated with the same machines; so that it is impossible to distinguish between them and the originals.
2. That a large and ever-increasing number of the professional and business people of this colony are stamp collectors, and spend considerable sums of money in the purchase of stamps as soon as they appear, all of which is clear gain to the Department, because its machinery is not called upon to do anything in return, and that, therefore, the revenue gained by the re-issue will be altogether disproportionate to the loss sustained by the Department in the diminution of the amount invested in new issues, and also by its loss of prestige.
3. That there has been a uniform practice on the part of the Postal Departments of the world not to re-issue or reprint stamps that have become obsolete without some alteration in colour or some special mark to enable collectors to distinguish them from the originals, and to now introduce such an innovation it is considered it would be a dangerous one and tend to lower the interest which has always been taken in the stamps of Victoria.
4. That it is a manifest injustice to those dealers and collectors the wide world over, who invest thousands of pounds in stamps on the faith of old issues not being reprinted or re-issued without some distinguishing mark, not only to add to existing collections, but in anticipation of profits accruing when the issues become obsolete.

5. That the reprinting of these stamps exposes the Department to the danger of grave scandal in the inducement it offers to officials to assist in the reproduction of the stamps for a share in the large profits made by their sale to dealers and collectors.

It is gratifying to learn that the petitioners prevailed, and that the Postmaster-General of Victoria has passed his word that there shall be no more reprinting unless some mark is applied to the stamps to distinguish reprints from originals. The stamps which have been reprinted already are the following:—1s. 6d. blue, 1888; 1s. (postage), blue on blue, surcharged "Stamp Duty," 1885; 4d. (postage), carmine, surcharged "Stamp Duty," 1885; ½d. grey, 1886; 1d. carmine, envelope, 1892. But of these, fortunately, only the 1s. 6d. blue and the 1d. envelope have reached the public. I have enough faith in human nature to hope that those people who have secured these reprints will have the honesty and public spirit to apply to them that "distinguishing mark" which should have been applied by the Victorian Government.

—:o:—

Fashion holds sway in Philately just as in everything else. Mr. W. T. Wilson, President of the Birmingham Philatelic Society, has lately been discoursing upon the subject of "Fashionable Stamps." Just now the prime favourites are the stamps of the West Indies and of British North America. These stamps are rising in value literally week by week, but the rise is too rapid to be altogether genuine; and I think, with Mr. Wilson, that speculation is at the back of it all. And the conclusion Mr. Wilson comes to is that which I have already given to the readers of *Hobbies*, "Leave these 'fashionables' severely alone," says he; "and go in for countries that are less run after—Argentina, Bolivia, Brazil, Chili, &c."

—:o:—

It will be necessary to exercise great care in purchasing Haytian stamps. A person recently arrested in the United States was found to be in possession of 4,000 sheets of forged Hayti stamps of the 3 centavos variety, and also a perforating machine and several plates for printing. The same worthy had been industriously circulating various West Indian and South American stamps with forged postmarks, but it is hoped that he had disposed of very few of them when the American detectives arrested him.

—:o:—

THE PLATE NUMBERS OF ENGLISH STAMPS—Continued.

THE THREEPENCE.

The threepenny English stamps of what is known as the surface-printed issue form an interesting study.

The plate number is very prominently given, and one scarcely needs the enlarged illustration here given to locate it. The stamps, which first appeared in 1862, are all rose-coloured.

Plate 1, though got ready for use, was never called into requisition. Plate 2, though approved on October 17th, 1861, did not appear until



May 1st, 1862, owing to an alteration being ordered in the design of the stamp. As at first authorised, the design showed network spandrels, and it is thought possible that a sheet or two of this variety may have reached the public, though so far no used specimen has been seen. Plate 2, as it eventually appeared in 1862, bore plain spandrels. Fair specimens of this stamp are worth 1s. used, 7s. unused.

Plate 3 of the 3d. value is not supposed to exist, this plate never having been passed by the authorities. But it is known that at least one sheet reached the public, and one of these days some lucky fellow may find a used specimen. It will be worth £50 or more. This plate 3 has a "secret dot" all to itself, which I must illustrate in some future number.

Plate 4, issued March 1st, 1865, has nothing remarkable to distinguish it, and is only worth a few pence.

All the foregoing have the "emblems" watermark (roses, shamrock, and thistle). Plate 5 was printed on the "emblems" paper, but up to the present no used specimen has been discovered.

Plate 4, watermarked "spray of rose" (July, 1867, to May, 1868) is rarer than the "emblems" variety, used specimens being catalogued by Hilckes at 2s. 6d., and by Ewen at 3s.

Plates 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, and 16 are all fairly common. Plates 17, 18, 19, and 20 fetch better prices, especially the last-named, which Ewen catalogues at 2s. These are all spray-watermarked. Plate 21 is said to have been issued with this watermark, but specimens are yet to be found.

Plates 20 and 21, with large crown watermark, conclude the threepence series. They are about on a level with their predecessors as to value, being catalogued by most authorities at prices ranging from 9d. to 1s. 3d. apiece.

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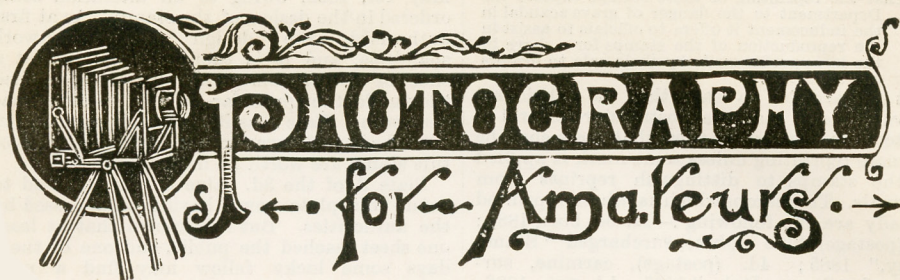
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FISHER, TITLEY & Co., Stamp Importers, BATH.



NOTES OF THE WEEK.

WE have just seen a new case, or tube, for holding limes for the oxy-hydrogen Lantern. This consists of a metal tube, with a six-sided screwed top—preventing the rolling off a table. Inside the tube is a wire pin with a cup at the bottom. The limes are put on the pin, thus ensuring that the holes are clear in each lime. The pin projects above the top of the tube so that the end can be taken hold of and the limes drawn up and removed at will. The tubes before us hold 6 limes, and will be a most useful addition to the lanternist's kit.

It is intended to form a Committee for the purpose of preparing a memorial to the late Mr. J. Traill Taylor, Editor of the *British Journal of Photography*. We have not heard what form the memorial is likely to take, but Mr. Taylor did so much for Photography, and especially for professional Photographers, that they ought to subscribe liberally.

Those of our readers who draw and design in black and white may be interested to know that Messrs. Carl Hentschel & Co., the well known process engravers, are offering prizes to the extent of £35 for drawings in black and white suitable for reproduction purposes. The last date for sending in is February 28th, 1896, and the judging will be undertaken by Mr. Lewis F. Day, Mr. Jacobi, and Mr. Joseph Pennell.

Messrs. C. W. Faulkner & Co. are well known for their very beautiful Christmas Cards. We understand that they have offered £1000 in prizes for designs; of this sum £55 in cash is to be given for Photographs suitable for Christmas Cards. The judges in the photographic department are to be Messrs. Bernard Alfieri, Valentine Blanchard, and Lieut.-Col. Gale.

About two years ago Mr. J. C. Burrow, F.G.S., exhibited a series of capital Photographs of famous Cornish mines, taken underground by flashlight. These have been made into Lantern Slides, and a lecture was given recently at Hayle which was illustrated by them. Many scores of people were thereby made acquainted with the workings of a mine, who would probably never have the opportunity of inspecting one, and others, who might have the opportunity, who would rather be excused.

Dr. Fraser Harris lecturing recently at Dundee on "the wave forms of speech and music revealed

by the Photograph and Phonograph" gave graphic representations of such waves by throwing limelight views on a screen. A wave varied in three parts: it was a certain height, a certain length, and a certain form. The louder the sound, the higher the wave; the pitch depended upon the length; and the form of the wave gave the quality. He demonstrated by a series of interesting pictures how sound could be made to appear to the sense of sight, the vibrations as they occurred being faithfully reproduced. These results are most astonishing and are again a testimony to the wonders of Photography.

One of the principal faults of the average Photographer, when taking landscape views, is the neglect of the foreground, with the result that too often it is flat and uninteresting. Another mistake often made is to endeavour to get too much on the plates, and as a consequence everything in the Photograph is insignificant. Better to take a corner of a 15 acre field than attempt to counterfeit the whole area of the field.

It is often a matter of regret with us that the photographic plate is made in such unpictorial sizes. We favour $7\frac{1}{2}$ in. \times 5 in., but by far the most pictorial is the stereoscopic size which measures $6\frac{1}{2}$ in. \times $3\frac{1}{4}$ in. With this plate excessive sky and foreground are dispensed with, and the principal subject fills the middle third of the plate. We have been prompted to touch upon this subject, having just read an excellent article in our contemporary *Photography on Lantern Slides, &c.*, by Mr. C. Hussey, in the course of which he says:—"It is astonishing how very much pictures can be improved by cutting away. Sometimes a bit of too obtrusive foreground, sometimes a bit of sky, and sometimes, perhaps, a bit off the sides. * * * I have," said Mr. Hussey, "a striking example before me; it is a Lantern Slide of huntsmen and hounds entering cover. The hounds are in a long line across the centre of the plate, the foreground is bare grass, and the upper part of the picture leafless trees and sky. In a square or mask the general result is flat and uninteresting sky and foreground. Try the same Slide now with a mask $2\frac{3}{4}$ in. \times 1 in.—an appallingly unconventional shape—the effect is magical. The object of the picture—the pack of hounds—is emphasised, interest is concentrated, and the result most effective."

Cousin Jonathan has invented a method of Printing Photographs by Machinery. The process and the machinery were recently described in the *Scientific American*. After describing the methods adopted for exposing and developing the rolls of bromide paper used, the writer states that the paper travels at the rate of 10 ft. per minute, and it is possible to arrange enough cabinet negatives in the exposing machine to expose 245 cabinet pictures in a minute. An ordinary day's work of ten hours yields 157,000 cabinet pictures.

A capital little book, "Short Lessons in Photography," by Mr. G. Ardaseer, has recently been published by Messrs. Iliffe and Son. This is a thoroughly practical handbook for beginners. Elementary optics are dealt with at some length, and the various technical details of photographic procedure are well described.

Mr. William Penman, C.E., has contributed a valuable paper to the Edinburgh Photographic Society on the "Oxyhydrogen Incandescent Gas Light." In this paper he describes a method of supplying oxygen to the Bunsen burner of the incandescent light. This he proved to demonstration, improved the light, and permitted the use of the Lantern at a greater distance from the screen and secured a large disc. The following table shows the sizes and discs obtainable with different illuminants:—

| | | |
|-------------------|--------------|-------------|
| (1) Four-wick oil | 10 ft. in. | 6 ft. 4 in. |
| (2) Incandescent | 12 ft. 0 in. | 7 ft. 0 in. |
| (3) „ (Aulton's) | 14 ft. 5 in. | 8 ft. 5 in. |
| (4) Limelight | 16 ft. 0 in. | 9 ft. 4 in. |

It is most satisfactory to find so many clever lanternists experimenting with the incandescent gas burner for the optical Lantern. To us there seems no doubt but that it will come into general use. Some alteration may have to be made in the size and form of the mantle; still there appears to us to be no insurmountable difficulty in the secure of a light which shall illuminate a 10-foot disc as efficiently as with limelight.

A Photograph Exhibition, under the auspices of the Edinburgh Photographic Society, will be held in February. All Photographs have to be sent in on or before the 18th January. The exhibition will be opened on the 1st of February. We shall be pleased to give any reader further particulars.

The tenth Annual Exhibition of the Manchester Amateur Photographic Society has been held. This Association is one of the oldest and perhaps the largest in the kingdom. Very large meetings are held, and the Annual Exhibition, at which only members are allowed to exhibit, is very popular and excellent work is shewn. We believe no prizes are awarded, but the Photographs have to pass a "Hanging" Committee. Monthly meetings are held in the Manchester Athenæum, and these are always well attended; at the December meeting Mr. W. A. Hepburn gave a lecture and demonstration on "Stereoscopic Photography." The Society have their own journal, the *Photographic Record*, which is under the management of an Editorial Committee. We believe the Society numbers some 400 or more members. Both in Lancashire and Yorkshire Photography is extensively practised as a HOBBY, both for "pleasure and profit."



Supply of Back Numbers.

The first and second numbers of *Hobbies* having been long since sold out, while the demand for them shows but little sign of abatement, we have thought it advisable to have these numbers reprinted, so that recent Subscribers may be enabled to complete their volumes.

These are now ready, and copies may be obtained through any newsagent, price 1d. each, or direct from the publishers, price 1½d. post free.

Owing to the largely increasing number of annual subscribers, we have decided to suspend the rule relating to the non-supply of Presentation Supplements with back numbers till the end of the year. Thus, till December 31st, we shall give away the *Presentation Designs* with all back numbers.

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NOTICE TO CONTRIBUTORS.

The Editor of "Hobbies" is always ready to receive Suggestions for Articles for insertion in the paper. Any manuscript sent for his consideration must however be accompanied by a fully addressed and stamped envelope. Unsuitable contributions will be returned without avoidable delay, but it must be distinctly understood that the Editor will not hold himself responsible for the loss of any manuscript.



CHAP. X.—ADVANCED OVERLAYING.



WHEN the Fretworker has a good running Treadle Machine, and can saw delicate Ornament with a fair degree of accuracy, he will attempt more advanced Overlaying.

In the last chapter a sketch was given of a Cup-board Door (Fig. 44) with comparatively simple Overlay Ornament. Fig. 47 represents another Door Panel with more elaborate work. In this case several varieties of wood may be used, and naturally much will depend on the Fretworker's selection. Three specimen methods may be given. First:—Take

the background (the actual door) of Figured Walnut, and of such thickness as may be necessary for the Cabinet which is being made. Overlay the Border with one-sixteenth inch Satinwood. A variety of woods might even be used for the Border, but it is not advisable to introduce too much colour, as it would tend to make the Article appear showy and vulgar. Then cut out the black centre portion of one-eighth inch Orange or Tasso; place it in position so that it may form a raised panel, and Overlay the Basket of Flowers with one-sixteenth inch Holly or Chestnut. Many will prefer to keep the raised panel of the same wood as the background; and certainly there is nothing to say against this. Indeed, it might be favoured, as a different colour causes it to stand out prominently, and may give it a degree of importance which is beyond its due.

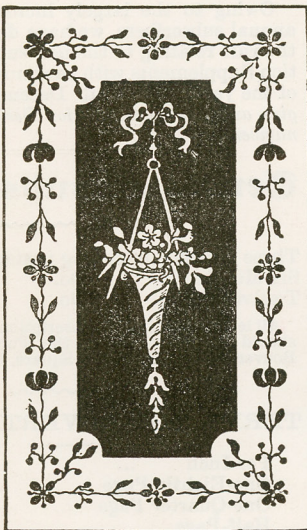


FIG. 47.

The second plan is to begin with a light background. Take Bird's Eye Maple, and use white wood for the border. For the centre panel try Rosewood or Purple, and Overlay with Satinwood.

The third plan is to cut the whole of White Holly. White Chestnut might be taken for the large panel if Holly could not be obtained sufficiently wide. White is perhaps the only wood to be recommended for "Monochrome" Overlaying. With dark woods the effect of light and shade is greatly lost; but with white the shadow is always noticeable, and compensates for any absence of colour. Holly wood and fine White Sycamore and Chestnut are so beautifully pure when sandpapered, that any Article composed of them entirely has always a handsome appearance. Photograph Frames, and small Table Ornaments with Overlay work, look especially well.

It must be borne in mind that these are mere suggestions, and are given more to indicate the disposition and arrangement than as any definite instructions to be rigidly adhered to. Many other combinations would look equally well. For the panels, nicely figured woods should be selected, and these should be polished before the Overlay is applied.

It will be seen that Fig. 47 is as well adapted for Inlaying as for Overlaying. If so treated, it would be quite permissible to use more variety of colour.

OVERLAYING ON FURNITURE.

The reader will soon find out that ordinary Articles of Furniture may often be greatly improved with the addition of some home-made Overlay work. Cabinet Doors, Drawer Fronts, Table Friezes, and Bookcase Pilasters might all come in for a little attention. The Amateur, however, must be careful what he does; and he is not advised to tamper with good pieces of Furniture. For instance, a bit of Elizabethan work would not add to the attractions of a Louis XVI. Secrétaire; and a Chippendale Fret must not be placed in the Frieze of some Old-Scotch Cabinet. Select a plain non-characteristic subject; but nothing of a genuine style should be interfered with unless the amateur happens to be not only an experienced Scroll Sawyer, but also a Furniture Draughtsman. In all this, faith may again be put in the reader's good judgment.

OVERLAYING ON FRETS.

Overlay work need not be applied only to a solid background; it may also be placed on a Fret.

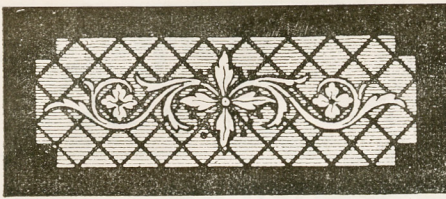


FIG. 48.

Fig. 48 shews what is meant. Here is a Drawer panel blessed with a very plain and common Diamond Fret. The Designer was either in a hurry, or had been hard up for ideas, and so contented himself with drawing a mere Check pattern. An Overlaid Ornamental Scroll, however, would soon make matters right, and would give the common squares a certain meaning. In fact, the reader will see for himself that when Overlay is applied to a Fret, that Fret should be of a plain or geometric pattern. Similar treatment is often to be found on good specimens of Wrought Iron Work, where the Grill or Gate is ornamented with richly beaten Rosettes and Swags, which relieve the monotony of the otherwise plain Design.

In Overlaying on Fretted surfaces, more care must be taken in glueing on the Ornament, as there is naturally much less for a hold; pin points, even, must be placed in judiciously, lest the wood of the background split. Wall pockets are specially suitable for this class of work.

OVERLAYING ON PICTURE FRAMES.

A great deal may be done with Overlaying in the ornamentation of Picture Frames. Procure a Frame, either perfectly flat, or (better) with a small inner moulding, as Fig. 49. The Frame can be in Oak or in Pine, which will afterwards be stained. There are various ways in which it is possible to use Overlay

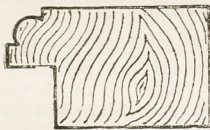


FIG. 49.

on the Frame:—small corner Ornaments may be cut out, such as in Fig. 50; or a narrow running border may be made to go right round; or simple Pateras may be cut and placed on the flat surface at certain intervals; or corner Rosettes may be used, with a small scroll Ornament for the centre of each side. If Oak Frames are chosen, the Overlay may also be in Oak, in which case it gives the effect of carving; or it may be in White Holly or Chestnut. If the Frames be of Pine, they may be stained to any colour, and will consequently permit of almost any Overlay wood being used.

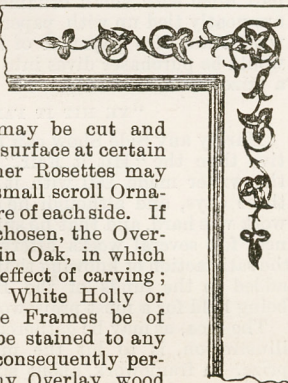


FIG. 50.

OVERLAY DESIGNS.

The reader will here ask,—but where are all the Designs to come from? Well, it must be admitted with regret that Patterns for Overlay work are few, and one is compelled to say that the amateur must often look out for himself. Those who can do a little Designing are of course quite independent. Those who have friends to do it for them are almost independent. Those who can neither draw, nor have others they may apply to, are placed at some disadvantage. However, they need not despair if they keep their eyes open. On Wall Papers, Table Cloths and Covers, Curtains, Cretonnes, Silks, and Lace work, may frequently be found Patterns which can be traced off and adapted for Overlay. Book Covers, Title Pages, and Illuminated Addresses may also be mentioned; and on China Ware, Porcelain, Crystal, Brass and Copper work, may be seen a few suitable Ornaments. In every house, too, there must be books lying about which contain ornamental Designs; even head and tail pieces will come in useful. If the Fretworker can do absolutely no drawing, and must take a Design exactly as he finds it, he may require to adapt his Article to the Overlay Ornament, instead of adapting the Ornament to the Article! This seems like placing the cart before the horse, but the plan need not always be unsuccessful. As it is, most readers will be able to find some means of twisting and turning the Pattern into the shape and size they want.

(To be continued.)

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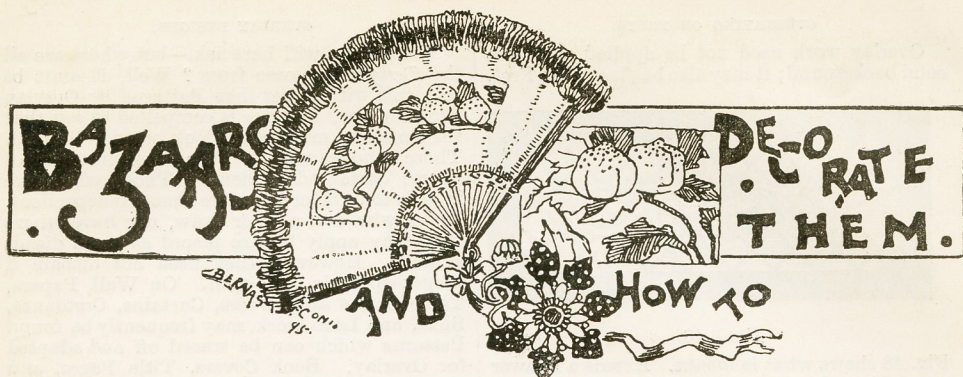
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CHAP. IX.—SIDE SHOWS—*Continued.*

THE FORTUNE TELLER.



There is more than one kind of bewitchery, and although all the grim terrors of a witch's haunts are absent, a talkative attendant can soon make her "magic circle" one of the most attractive features in the Hall.

Firstly, a rude gipsy tent must be put up. This is easily constructed by making three half hoops of cane or bamboo, or even willows. These are fixed at the top and bottom by means of rods, and the whole is then covered over with liberty rugs, or with any other material of a similar nature. This tent need not be of any great size, as it is more characteristic and ornamental than useful, being purely intended for carrying out the particular idea of this Side Show. An ordinary iron broth pot should be procured, and this may be as large as possible. It should be suspended from three rustic posts, which are tied together at the top as shewn in the sketch, and nailed to the floor. A three legged stool completes the furniture.

The attendant must, of course, be clad in fancy costume, and a Spanish Gipsy's dress will be found very effective. She should be seated at the entrance of her tent, and must supply herself with all the necessary articles for fortune-



The Fortune Teller.

telling,—cards, magic chalk, etc. If the lady knows or can pretend to know a little of palmistry, phrenology, or any similar "arts," so much the better for the success of her Side Show and for the Bazaar in general.

In addition to mere fortune-telling, witchcraft, bewitchery, or whatever it may be called, the large goblet might be used as a "dip." Have it half filled with small ornaments or toys, which are neatly tied up with paper and then filled up with bran. On payment of a certain sum, the would-be purchaser dives into the pot and selects a prize.

"YE HIT IT FAIR."

Hardly any Side Show can be more remunerative than the "Hit it Fair." On one occasion the writer made £60 with it in the matter of three days, and although he confesses that the work was hard, and that he suffered from hoarseness for several weeks afterwards, still he had the satisfaction of knowing that he had materially added to the funds of the Bazaar, which was being held for a most praiseworthy object.

The idea, as may be gathered at once from the illustration, is to hit the mark and secure a prize. A framework, about six feet by five feet, must be made, and this should be arranged with

diagonal cross bars so that a small square piece of wood may be fixed in the centre. Brown paper should be pasted over the front, and then covered over with coloured pictures, or painted in distemper. The latter plan, if it can be done, is always preferable, as something suitable can easily be indicated.

In the central piece of wood a hole about an inch in diameter must be bored. Through this pass a turned spindle, about eight inches long, and make sure that it fits easily. On the front end of this a small knob may be fixed, while at the back a piece of strong elastic is fitted to both spindle and frame, so that when the former is struck with the ball, and yields, the spring of the elastic will at once pull it back to its former position. This arrangement is very simple, and no difficulty can possibly be experienced in adjusting it. On the back end of the spindle is fixed a bell, which should ring when the knob is struck.

Over the top of the frame a rod or lath should project, as shewn; to this is fastened a cord, at the other end of which is a small wooden ball. The visitor takes this ball, throws it at the centre knob, and if he (or she) "hits it fair" a prize is won.

The prize table may either be at the side, or right in front of the frame. Another plan is to have all the prizes behind, out of sight, and when the bell is rung one is thrown out through a

space at the bottom of the frame. This idea is better, as it lends more interest and excitement to the entertainment. An assistant is required, and he should be in secret communication with the Showman, so that when a lady, gentleman, or child comes forward and hits the mark, a suitable prize may be awarded.

At an Old English Fair, held in the Royal Albert Hall, London, in aid of the Hospital for Women, where the writer had charge of "Ye Hit it Fair," the Prince of Wales handed in a guinea for a throw. Needless to say, in ten minutes the writer had the Royal Feathers flourishing on the top of the frame, and this little incident greatly assisted the funds. On the same occasion Mr. Passmore Edwards handed a sovereign with the request that the writer should throw for him. A few significant glances were exchanged between Showman and assistant, the ball was thrown, the bell rung, and out came a beautifully dressed droll which the writer handed to Mr. Edwards, greatly to the amusement of the numerous spectators. It can hardly be expected

that guineas and sovereigns can be obtained at many Bazaars so easily as in this case, but with talkative energy coppers soon mount up to shillings, and shillings to pounds. In reality it is the accumulation of small sums which will finally bring financial success, and few Side Shows seem to attract all classes and ages of visitors so greatly as "Ye Hit it Fair."—(To be continued.)



"Ye Hit it Fair."

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LANTERN LECTURES IN A VILLAGE, *Continued.*

PART 3.



OW we will proceed with the arrangement for the remaining evenings, which will bring the Lantern Lectures in our Village up to the end of April, they having started in December.

The Committee met again, and the chair was taken by the Major, who said: He was delighted to tell them that the first Lantern evening had been a great success. The room was crowded, and, thanks to the admirable skill displayed by Mr. Bend-at-Will, the Lantern worked without a hitch, the Lecturer paying a very high compliment to the Hon. Lanternist. He would ask the Secretary to tell them how matters stood.

Mr. Bend-at-Will said that at present arrangements had been made for the following lectures and entertainments:—

| | |
|------------------------|---------------------|
| "The Holy Land" | The Vicar. |
| "The Children's Even." | The Hon. Sec. |
| "The Heavens" | Professor Pleiad. |
| "The Queen's Navy" | Lt. Good-all-Round. |
| "A Temperance Night" | Miss Good-at-Heart. |

This was as far as they had at present got, but he was pleased to say that there was no lack of offers; still it must not be forgotten that they could not continue these evenings after the second or third week in April. It was much to be regretted that they had not been started earlier. There were really so many subjects that it was most difficult to determine what would be the best. The list he had just read out would bring them up to the first evening in February, and it would be well for any member to make any suggestions now.

Professor All-Head rose and said it would suit his convenience to give his lecture upon "Popular Science" on the second evening in February,

which he believed would be the 26th. He proposed, if it met with the approval of the Committee, to touch upon the cultivation and growth of plants. Many of the adults who attended these Lantern Lectures were engaged either in horticultural or agricultural pursuits, and he thought pictures showing the growth of plants, the root hairs, and the wonderful feeding machinery of trees and plants would form interesting subjects. He also hoped to show, by means of glass cells and other apparatus, the effects of certain manures, and how one substance absorbed another, and how again another substance restored that which was lost.

The Chairman said he was sure Professor All-Head would give them a delightful evening. He did not pretend to know much about chemistry, and although he rather liked to pose as a farmer, he knew precious little about manures; he should look forward to learning something, and would take care all the hands on his place should have an opportunity of attending the Professor's lecture. He was quite sure, whether they learnt or not, the Professor was able to teach them; for himself, he must own to being a terrible duffer at learning. Some years ago he attended a course of lectures upon horticulture, and the only thing he could remember was that if you wanted good roses you should have a solution of copperas, but whether you put it over with a watering pot, or painted the trees with a brush, or dug the stuff into the ground, he never could remember. Had he seen the effect of the copperas on the tree shown in a picture, even his dull intellect might have grasped the matter. (Applause.)

Mr. New-Art, who had been a quiet listener, said that he hoped that when so much was being said about teaching and the use of the Lantern as a teacher, that Art, as such, would not be overlooked. Photography, he begged to tell them, was not Art, but by its aid, he must admit

that, it was possible to define Art, and to portray before large audiences examples of Art. He would be pleased to be allowed the opportunity of giving a short lecture upon British Art and the artists of the last forty or fifty years. He had been at great pains to collect photographs and engravings of well-known pictures, and from them Lantern Slides had been made. These would enable him to show them some of the finest pictures that artists of this century had produced. He had been at some trouble to prepare a lecture to accompany these Slides, and with their permission he should like to be allowed to take the first evening in March. Miss Soul-full, a friend of his, a talented musician, had collected, for the purposes of his lecture, suitable music, and he begged to ask that on that evening she might be allowed to preside at the piano. He was quite of Mr. Bend-at-Will's opinion that music was helpful; in his case the music would in many instances be more explanatory than any words that he could utter. Take, for instance, the "Black Watch Leaving Edinburgh Castle;" as this picture was projected on to the screen, Miss Soul-full would play that plaintive Scotch song with the refrain—"Will Ye no' Come Back Again?" (Applause.)

The Major said that he could not allow Mr. New-Art to sit down without thanking him for his proposed lecture. He thought the music was a splendid idea, especially if a little care was taken to select appropriate airs.

Mr. Bend-at-Will quite endorsed all that had been said, and felt sure that the artists' evening would be a great success. He had another proposition to make; his friend Mr. Pinhole, the Editor of the *Snap-Shot and Fuzzygraph Gazette*, had volunteered to give them an evening on Photography. He understood that Mr. Pinhole did not lecture in the ordinary sense of lecturing, but would bring with him a large selection of Slides of prize photographs, and photographic curios. He was an able, fluent speaker, a gentleman saturated in Photography, who would have something good to say on every side, and tell them all about the art and practice of Photography, showing examples of the earliest and latest photographic work; he thought they should certainly secure him. In this case perhaps their Chairman would invite him to "dine and sleep."

The Chairman said nothing would give him greater pleasure. He had, through his son, the honour of Mr. Pinhole's acquaintance, and although their worthy Secretary had mentioned that he was saturated with Photography, he could only say that Mr. Pinhole was a jolly good fellow, and that there was more probability of their requiring a "restrainer" than an "accelerator," for he would "develop" so much merriment at each "exposure" that he only hoped it would not be necessary to use a "drop shutter." He was delighted that he was coming, as he felt sure they would learn much about many things besides Photography.

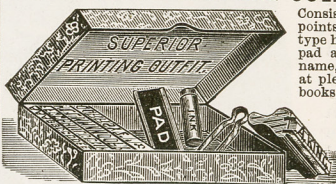
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We will finish the course next week, and shall then devote a few chapters to elaborating one or two of the ideas that we have sketched out, especially the Children's Evening, Temperance Night, Popular Science, British Art, and Photography.

We shall be glad to answer any correspondents who may be interested in the getting up of "Lantern Lectures," and will help them in the matter of Slides or suggestions as to musical programme, etc., etc.

(To be continued.)

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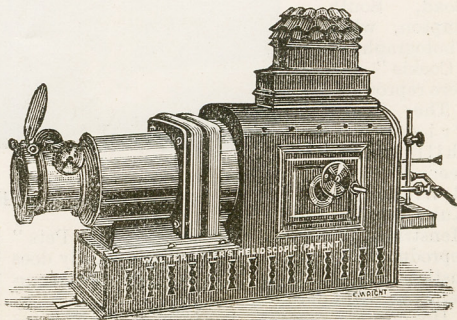
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Our Photographic Competition.

No. 1. NOVEMBER, 1895.

WE are exceedingly gratified with the result of our First Photographic Competition, especially as it has been held at a season of the year when Photographic matters are dull.

The number of competitors has far exceeded our expectation; no less than 134 prints have been received. The limit to size of course deterred some, but we were anxious to encourage the beginners, and have doubtless received work from many who have entered a competition for the first time.

All sizes, from $7\frac{1}{2} \times 5$ to the 'Pocket Kodak,' are represented. After selecting the first and second best, and awarding honourable mention to two others, we classed the pictures as follows:—

| | |
|-------------|----|
| First Class | 30 |
| Second „ | 33 |
| Third „ | 67 |

The First Prize (ten shillings) has been sent to F. M. Thomson, 22, Avenue Road, Southampton, whose Photograph of "Cockie" we here reproduce.

The Second Prize (five shillings) has been sent to R. W. Copeman, Kulos Cottage, Henstridge. We had his "Feeding His Pets" reproduced by process, but the block hardly does justice to the picture, and we have been compelled to withhold it.

Honourable mention is given to R. Phillips

for "Wells Cathedral from the Springs;" and to H. G. S. Fell, for "Approach to Cloisters, Gloucester Cathedral."

Taken as a whole the work is very good. In the First Class we found considerable difficulty in coming to a decision. We reproduce the Prize Picture, and although it does not by any means show the actual beauty of the Photograph, it gives at least an idea of the subject.



"Cockie," by F. M. Thomson.

Other Photographs which really deserve a word were contributed by R. S. Chalmers ("A Scotch Bairn"), W. G. Garrod ("Ightham Mote"), A. C. Cooke ("Shanklin Chine"), A. L. Hames ("A Race Horse"). This competitor was only twelve years old. F. Alex. Johnson ("Figure Study"), Walter Driver ("Pull's Ferry, Norwich"), Frank Lee ("A Double Portrait of Himself Reading *Hobbies*"), John Terrace ("Castle Eden Dene"), Miss D. Logan ("The Brookside"), R. Turnbull ("Ruins of Peel Castle"), G. Stuart Jones ("Day Dreams"), J. Howell ("Hutton Ruddy Church"), Miss F. H. Nicholls

("The London Boat"), &c., &c.

The Photographs are contributed by old and young of both sexes, proving that *Hobbies* has reached those who practice Photography as a Hobby.

Our Weekly Presentation Design

NO. 10. FRETWORK MODEL OF A VICTORIA.

As we state in our Prize Competition Column this Model has been specially designed for the purpose of presenting an attractive subject for the next Fretwork Competition. Although many Fretwork articles, presumably representing certain objects, have hitherto been published, it is only recently that actual Models have been attempted, and we are sure that the originality of this Design, together with its graceful lines and accurate proportions, will make it widely popular amongst the large Fretworking section of our readers. As with all our Presentation Patterns, it has been specially designed for us; the whole Model has been very carefully planned, and the drawing and transferring are thoroughly accurate.

It can hardly be said that the Design is a simple one. At the same time there are no real difficulties to be encountered. In none of the diagrams will be found either elaborate or delicate ornament; there is no Inlaying, and only in a trifling instance is there a case of Overlaying. Still, with such Figures as the wheels, great care must be taken in cutting out. Their necessarily mechanical and geometrical forms will greatly try the Fretworker's patience, and it is only with care that a really neat piece of work can be produced.

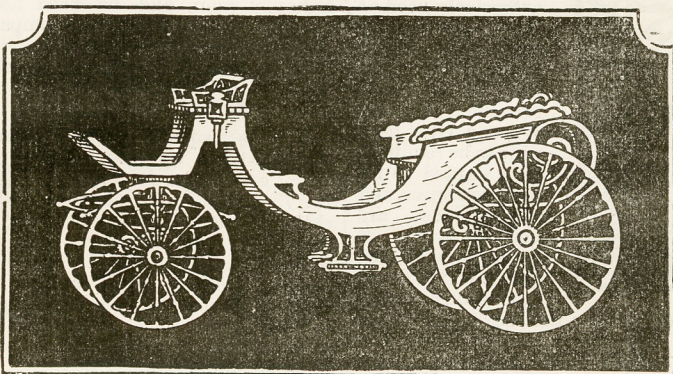
With regard to woods, some will prefer to have the Model entirely of one colour, while others may prefer some contrast. If a self-coloured article is decided upon, light wood should be chosen, and nothing could be better than choice White Sycamore or White Chestnut. If these can be obtained in three-ply, at a thickness of three-sixteenths inch, a handsome Victoria may be set up. Maple is another suitable wood, and could be used solid. Boards with a highly figured and mottled grain should be discarded, as with such a Pattern the numerous little knots would greatly spoil the appearance. If a contrast is preferred, the body of the Model should be cut in White, and the wheels, with Figs. 5, 9, and 10, made of some darker variety. Of course, endless contrasts might be suggested, but as woods vary in tone and colour, and as *tint* is the chief consideration, we must leave each Fretworker to decide for himself.

As we are unable to use a larger sheet than the one on which this Pattern is printed, only one diagram of each piece is shewn; but as all the wood required is thin, no difficulty will be found

in cutting two pieces at once. The plain, square pieces of wood have been omitted from the sheet, but this need cause no inconvenience. They are Figs. 22, 23, 24, 25, and 26, and as they are all of a uniform width of $4\frac{1}{2}$ inches, and as their accurate lengths can easily be measured on Fig. 1, they can be cut without the slightest difficulty.

The Model when finished should be left plain. To polish it would be all but impossible—and certainly the effect would not repay the labour—

while varnish would ruin it at once. As we said in last week's issue, many of the Midget Photographs sent in for Competition were entirely spoiled by a rash use of varnish, and we would urgently implore that Models of

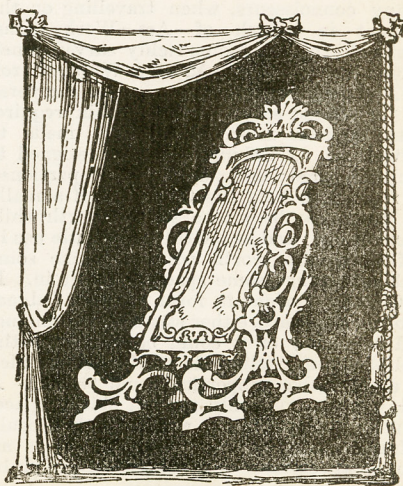


this Victoria should be spared a similar fate.

[Additional copies of this Design may be had, price 3d. each, on application to the Editor of *Hobbies*, Bouverie House, Salisbury Square, London, E.C.]

NO. 11. PHOTOGRAPH FRAME.

(Toilet Glass Pattern.)



The above sketch is a miniature of the full-sized Pattern for Fretwork Photograph Frame (in form of Toilet Glass), which will be given away with each copy of next week's issue of *Hobbies*.

BENT-IRON-WORK

CHAP X.—GRILLS.



BENT Iron Work
Grills are not so extensively used as they might be, and this is no doubt owing to the difficulty of securing suitable patterns. When a Grill happens to be required, it is wanted to fill a certain space, and the chances are not in favour of getting a published design of the exact dimensions. Some

might, indeed, come near the mark, and might stand a little altering so as to meet any necessities, but such cases would certainly be exceptional. Speaking generally then, if the amateur is determined to have some sort of a Grill, he is reduced to two alternatives:— Either he must design it himself, or else procure a pattern, and—reversing matters—make his door or window to suit it. This is by no means taking a discouraging view of the case; with either alternative there is great scope, and the latter plan is not so unsatisfactory as it may at first appear.

Many connoisseurs, when travelling on the continent in search of Art Work gems, occasionally pick up some richly carved panel, or some fine old specimen of a Wrought Iron Grill. These, of course, cannot be tampered with or altered so as to suit certain requirements; articles must be specially made to receive them. A Cabinet must be designed to match the panel; and a door duly proportioned and framed to hold the Grill. So, if a really good design can be purchased, it is worth while to work it out; and as a Grill is of little use in itself, it is also worth while to make some article or arrange some space to put it in. If the Grill be upright in form, a small Cabinet or Corner Cupboard, either standing or hanging, could be made; or it could be fitted into the panel of some existing door, always provided that a reasonable proportion could be had. A Grill, which would only suit an oblong space, might be employed for a window; or it could be framed and put to various uses as an ornamental casing. Square Grills could be utilised for any of these purposes.

DESIGNING GRILLS.

However, the other and more important method, that of making a Grill to suit the

space, must now be dealt with. If the Bent Iron Worker can really design, then he is truly a happy man, and he need not finish this chapter. But if he has comparatively few original ideas, so far as the arrangement of form is concerned, and can merely do a little freehand drawing, then he may possibly glean a few hints from these pages.

If it be a square that is wanted, three varieties of filling are shewn in Figs. 78, 79, and 80. In these sketches there is no real designing; all is mere arrangement. Fig. 78 simply consists of four large C curves, four smaller ones, and four little tendrils. A number of these squares might be



FIG. 78.



FIG. 79.

curves; eight of the large ones, and four each of the smaller ones. There are also four tendrils, and four bent strips (seen better in Fig. 81), which form the centre. Fig. 80 has two varieties of C curves, eight of the larger, and four of the smaller; it has also eight little tendrils. The detail of the centre portion is given in Fig. 82.

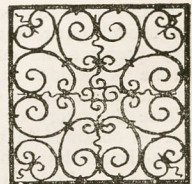


FIG. 80.

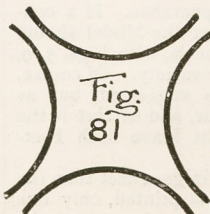


FIG. 81.

When the reader has a square to "design," let him draw it the exact size on paper; rule the two diagonals, and then a vertical and horizontal line through the centre. With these eight lines as a guide, he will soon be able to sketch a passable cuivre or scroll. When

one quarter has been filled in, the diagram can then be transferred to the other three, and the Pattern completed.

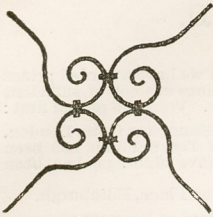


FIG. 82.

Although large Grills look more handsome when treated with a flowing design, still Gothic and other geometric forms are in every-day use, and can be made very effective. Fig. 83 may at first sight appear rather formidable, but it is really a simple pattern. The whole Design, in fact, is contained in one of the fifteen circles, and all that it consists of is a smaller circle and four C curves. In making such a Grill, great care would have to be taken in having all the large circles exactly the same; otherwise there would be ugly gaps, and clamping with Collar-Bands would become difficult. The Ornaments, which fill up the space between the circles, are made of two C curves, and a tendril twisted at both ends.

Fig. 84 is intended for an oblong panel; it is French in style, and would be somewhat difficult to make. In Fig. 85 is shewn how to let two curves spring from one spiral. They are simply bent into form, and then bound with a Collar Band. In this instance there is a little tendril between the curves. Fig. 86 is another oblong Grill, and the reader may be startled to notice that several of the lines cross each other. The illustration is given to explain this intersected process, which is quite simple, being done by the well-known half-cut through joint.

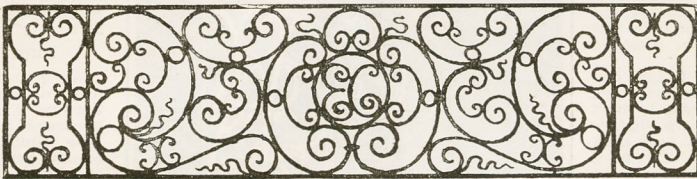


FIG. 84.

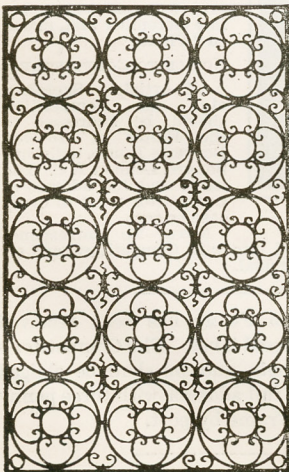


FIG. 83.

In Fig. 87, A and B are the two strips of metal, with a slit cut in both, as seen in the sketch. They are then slipped into each other, and will form a sound level joint as shewn at C. A touch of solder might be added, but will hardly be found necessary. The slits may be cut with a Fret-

saw, or with the shears; a flat file could also do the work. Care must be taken to have the position of the slit accurately determined beforehand; any mistake will throw the pattern out of form. This

class of joint is very common in seventeenth and eighteenth century Italian Wrought Iron Work, and several good examples may be seen

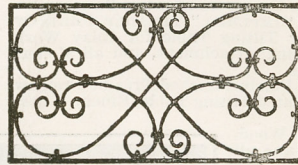


FIG. 86.

at the South Kensington Museum. When such Patterns as Fig. 86 are used, it is advisable to take Iron at least three-eighths of an inch wide.

With most Grills it is better to have a solid framework. When they are small and light, two or three strips of Ribbon Iron would do, but large ones should have frames of one-eighth inch material. These should have several holes drilled in all four sides, at convenient places, so that screws may be used to fix the article in position.

Besides doors and windows, there are endless out-of-the-way uses to which Grills may be put, so many, indeed, that it is impossible to enumerate them.

In designing Ornamental Bent Iron Work for these, if the reader adopts the suggestion to try a simple arrangement of C curves and S scrolls, with, perhaps, a few tendrils and other odd forms introduced here and there, he will find that a great many capital effects can be secured.

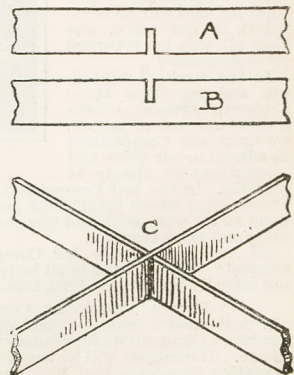


FIG. 87.

(To be continued.)

Another Fretwork Competition.

VALUABLE PRIZES OFFERED.

Owing to the really remarkable success of our Midget Photo Frame Competition, which has just concluded, the interest taken in which far exceeded our expectations, we have decided to follow it immediately with another Competition on similar lines.

For this purpose we have had specially designed a Model of a Victoria, a copy of which is presented with this week's *Hobbies*; and as we offer Prizes of a valuable and useful character, we anticipate for this Competition a success even greater than that of the one which has just been decided.

For the best Fretwork Models made from this week's Presentation Design we offer two Prizes:—

First Prize—An "IMPERIAL" TREADLE FRETSAW, with Superior Tilting Table for Inlay Work, Vertical Drilling Attachment, and all Modern Improvements.

Second Prize—A Finely Finished Treadle Fretsaw, with Nickel-plated Tilting Table, Emery Wheel, etc.

In the choice of Wood, method of cutting, and all matters relating to the actual work are left entirely to the Competitor. We would strongly urge, however, that all Articles should be left plain, and that no polish, varnish, stain, or paint of any kind be used.

Every Competitor should write his or her name clearly on a label which must be attached to the Victoria itself.

Articles sent in for Competition will be returned, and in every case it must be stated clearly whether they are to be sent back by post or rail. If by post, sufficient stamps must be enclosed, and these should be affixed to the addressed label. If returnable by rail, the name of the nearest Railway Station must be clearly given.

As many of the Midget Photo Frames sent in for Competition were received in a damaged state, we would recommend that great care be taken in packing the Victorias. We can assure Competitors that their Articles will suffer no injury in our office, and that all will be returned securely packed.

As the work of unpacking and repacking these Fretwork Articles entails a great amount of labour, we must ask Competitors to adhere to our rules and suggestions as closely as possible. In the last Competition there were 60 or 70 cases either where insufficient number of stamps or none at all were sent, and this naturally caused both delay and extra trouble.

All Articles sent in for Competition should be marked "Victoria," and must be received at our office not later than February 29th, 1896.

JUNIOR FRETWORK COMPETITION.

In next week's issue we shall give particulars of a Fretwork Competition for readers under sixteen years of age. The subject will be found on the Weekly Presentation Supplement of that date, and the First Prize will be a Treadle Fretsaw, with Tilting Table, Dust Blower, Drilling Arrangement, etc.

LANTERN SLIDES.

We greatly regret that, on the whole, the sketches sent to us for this Competition have been exceedingly poor. Only two Sets of Slides were we able to con-

sider seriously, and although we have awarded prizes to the Competitors, the drawings are not of sufficient merit to be reproduced here. We have placed first:

W. H. SMITH, 17, Oval Road, Gloucester Gate, London, N.W., to whom the prize of Ten Shillings has been sent. The Second Prize (five shillings) has been given to

A. W. MACDONALD, 23, Brunton Place, Edinburgh.

We are all the more surprised at the poor response to this Prize Competition, as there must certainly be many readers of *Hobbies* who have had considerable experience in drawing, and who should possess some good ideas for humorous Magic Lantern Slides.

We hope soon to announce a Competition for Photographic Lantern Slides.

FRETWORK DESIGNS.

Two Prizes of Ten Shillings and Five Shillings will be given for the best outline sketch of a Fretwork

Card Receiver. Size, style, and treatment are left entirely to the Competitor, but the artistic and original nature of the Design will have considerable weight with the adjudicators. Sketches will be returned if a fully stamped and addressed envelope is enclosed. Parcel, to be marked "Design," should reach us to-day, December 21st.

PHOTOGRAPHY.

We give every month a prize of Ten Shillings for the best Photograph, not to exceed 7½-in. by 5-in., and Five Shillings for the second best. The choice of subject is left entirely to the Competitor. Photographs cannot be returned, and we reserve the right to reproduce any of them in *Hobbies*, if thought desirable. Photographs for Competition will be received up to the last day of each month, and those for this month must be sent to our office on or before December 31st, marked "Photo."

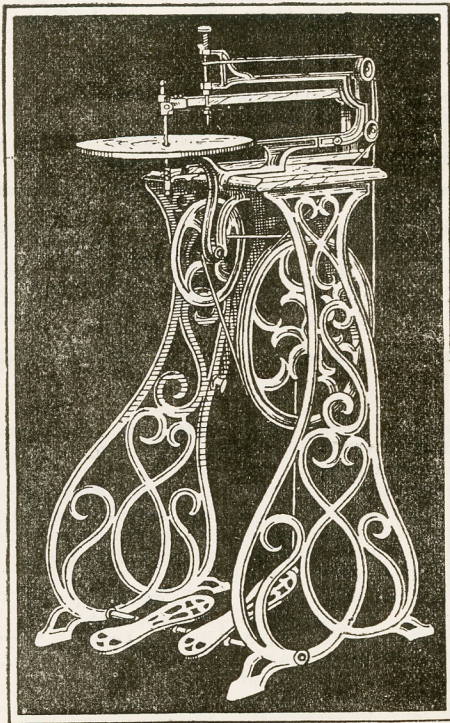
NOTICE TO COMPETITORS.

All Articles, Sketches, etc., for Competition should be addressed to the Editor of *Hobbies*, Bouverie House, Salisbury Square, London, E.C. The name and full address of Competitor must in every case be sent.

NOTE.—No correspondence can be entered into with Competitors, and all awards made will be final.

A MIDGET PHOTO FRAME has been received without any addressed label. The Competitor's name is *Lister Hoyle*, and we shall be obliged if he will send his full address, with three penny stamps to return Frame by post.

Owing to want of space we have been compelled this week to omit the Articles on *Wood Carving* and *The Induction Coil*.



FIRST PRIZE,—“IMPERIAL” FRETSAW.

Photographic Hints for Amateurs.

A SQUEEGEE.

In connection with printing on platinotype or bromide paper, a squeegee is a necessity; it can readily be made at home:—Take a strip of India rubber about one-eighth of an inch thick, six inches long, and one inch wide, set this in a piece of wood with a groove cut to receive it and you have a most efficient squeegee.

PATCHES ON PRINTS.

Beginners are often troubled with yellow patches on prints which refuse to tone; these are caused by the careless handling of prints with perspiring fingers, or with fingers that have not been freed from hypo. A weak solution of hydrochloric acid will cleanse the fingers. Before starting to print rinse the hands in perfectly clean water.

FIXING.

Many workers in Photography spoil their negatives by hurrying them through the fixing bath. The old rule is to remove the negative so soon as all trace of whiteness has disappeared. Our advice is to let it stop in the bath a few minutes longer. Careless fixing and inefficient washing are the reasons of so many failures and "negatives going wrong."

CHEMICALS USED IN PHOTOGRAPHY.

Complaints are made sometimes as to the injurious effects of chemicals upon the fingers and hands. With care no ill effects are likely to ensue. Those who are nervous may well use India rubber finger stalls; these are cheap and will give perfect protection, and are by no means uncomfortable to work in.

DANGEROUS CHEMICALS.

Permanganate of Potassium is a source of danger, it so readily gives up its oxygen; as a consequence it should not be mixed with any organic bodies, such as sugar or glycerine, nor with spirits of wine or spirituous preparations.

Glycerine should not be combined with Chromic Acid, nor with borax together with alkaline carbonates.

Iodine should never be fixed in the free state with any preparations containing free Ammonia, especially when combined with fatty matter.

THE BEST NEGATIVE.

Of late years innumerable new developing agents have been brought out, the paramidophenol series being responsible for most of them. Notwithstanding the energy that has been displayed in putting these upon the market there are many men who hold fast to their text that the finest negatives are produced with Pyro developer. It may stain the hands a little, but that is a trade mark for the Photographer. Certain it is that by far the larger number of professional Photographers use Pyro and Ammonia in preference to any other developer. A good printing negative is not the worse for a slight yellow stain. The new developing agents give prettier negatives, but their very prettiness is a drawback to the printer.

THE

SWAN FOUNTAIN PEN.

Manufactured in three sizes at

10/6, 16/6, 25/-

HOW MR. HALL CAINE
WROTE THE "MANXMAN."

"Yes, if the fact is of any consequence, you are very welcome to say that I wrote the 'MANXMAN' with the Swan Fountain Pen. It has become quite indispensable to me. I can use it with ease and certainty anywhere, and at any time, even in the dark, in bed, and on horseback.

HALL CAINE."

We only require your steel pen and handwriting to select a suitable pen.

Complete Illustrated Catalogue sent
post free on application.

Mabie, Todd, & Bard,
93, CHEAPSIDE, E.C.,
or 95a, REGENT ST., W.



OTHER TESTIMONIALS.

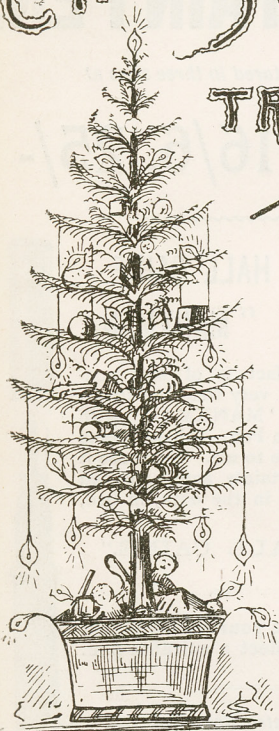
From MR. RICHARD PENDEREL.—Five hundred thousand words have been written in fifteen months with one "Swan" pen, and without the slightest evidence of wear in the pen.

From THE ARCHBISHOP OF YORK, Coatham, Redcar.—Though I have only had your pens in use for a month, I must write a line to say how intensely grateful I am to you for bringing them to my notice.—Yours very gratefully,

W. D. DALRYMPLE MACLAGAN.

How to Illuminate

CHRISTMAS TREES



With Electric Light.

However it may fare with other old time customs and observances—and some people regretfully tell us that they are surely dying out—there can be no doubt whatever about the heartiness and sincerity with which we

still keep up Christmas. Long before the actual twenty-fifth comes round, busy fingers will be engaged in making all due preparations, hanging up holly and mistletoe, and decorating the Christmas Tree. It is not, however, the actual decoration of the Christmas Tree with which we have now to deal, but rather with the special subject of its illumination by entirely novel means—the Electric Light; not the dazzling rays of the Voltaic Arc so often seen in our streets, but with the softer glow of Incandescence.

Before anything can be done the Tree must be obtained, and the number of lamps required to illuminate it decided upon. These little lamps, and they will be of very small dimensions, may be expected to give about a fourth as much light as a common candle (eight to the pound). They are known as 2 volt, '3 ampere lamps, and must be stated as such when ordering. When the Tree is obtained, the first thing to do is to mark out the positions of the lamps in the mind's eye, and to ascertain how many will be necessary to produce a pleasing effect; this must of course be left to the taste of the decorator.

At first we intended to give full instructions for the making of a suitable Battery, but on

reference to the prices of the various parts it was found that the saving in money would be very trifling indeed,—if there were any saving at all—to say nothing of the time and trouble involved; so the reader is strongly recommended to purchase this article complete. The best form is that shewn in Fig. 1. There are three long Carbon plates, and two shorter Zinc ones made to draw up out of the liquid, when not in use, by means of rods passing through the insulating cover. The containing vessel is of glass, and the top, made of ebonite or other insulating material, carries the two terminals or binding screws. The solution is composed of Sulphuric and Chromic Acids, Chlorate of Potash, and water, in the following proportions by weight:—

| | | |
|-----------------|----|-----------------|
| Sulphuric Acid | .. | 4 parts. |
| Chromic | .. | 3 " |
| Chlorate Potash | .. | $\frac{1}{2}$ " |
| Water | .. | 20 " |

One cell of this description, 10 inches in height and 5 inches diameter, would be found sufficient to light from 25 to 30 lamps. A smaller cell could be used for a smaller number, say an 8 by 4 cell for 15 to 20 lamps, and so on in a decreasing scale. In choosing a Battery, half an ampere should be allowed for each lamp, so that 30 lamps would take 15 amperes, 20 lamps 10 amperes, etc. The Battery and lamps must be separated by as short a distance as possible; it is therefore proposed to place the Tree upon a stand, and to put the Battery inside. The stand need only consist of a rough strong box, laid upon its side with the lid opening upwards, and covered with red or green cloth. When so laid it must be sufficiently large and strong to form a good firm base for the Tree, and high enough to take the Battery inside when the zincs are drawn up.

Now we come to the practical fitting of the Tree. Unfortunately, the holders for very small lamps are not generally made suitable for carrying fancy shades, but the lamps themselves may be obtained with pretty coloured glass globes. The smaller the holder is the better will be the effect, and that shewn in Fig. 2 should serve the purpose fairly well. It is made of wood, and has two small terminals at the sides to fit the Battery wires to; there is a spring, and also a couple of little hooks at one end for the purpose of connecting the lamp. The lamp is thus hooked on by means of two small platinum loops on the globe, and is kept in position by the short piece of spiral spring, both lamp and holder being suspended by the Battery wires.

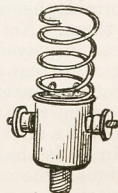


FIG. 2.

A pair of double cotton covered (paraffined) copper wires will be needed to connect each lamp with the Battery: dark green electric bell

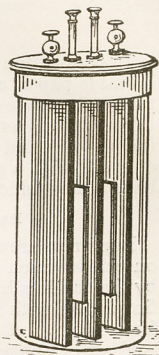


FIG. 1.

wire will do very well, size No. 20, giving about 80 yards to the pound. Ascertain by measurement the length of the longest wire required—that is, one length extending from the lamp to the Tree trunk, down the trunk, through the mould and pot, and through the top of the box to the Battery underneath. Allow a liberal length, as a little extra will be taken up in stranding together the ends put into the Battery terminals. This is the standard length, and you will require twice as many of them as the number of lamps to be used. Take half their number, arrange them so as to get all the ends flush, and tie them together at intervals of about a foot with any kind of tape. Do the same with the other half, thus getting two bundles of wire tied together like bundles of sticks. Now take the end of one bundle and unwrap the cotton from the end of each wire for a distance of three or four inches up. Thoroughly clean the bare copper with emery paper until every wire is quite bright. Then a few turns of bare wire should be tightly bound round the bundle where the cotton ends, securing all the wires firmly together. Of the bare ends, choose two, three, or more, as may seem desirable, in the centre of the bundle, and with these for a core twist the remainder round them like the strands of a rope. Cut off the protruding ends of the core with your pliers, and similarly treat the other bundle. These stranded ends are to be placed in the Battery terminals. The two bundles have to be passed down through the earth and pot, so that a couple of holes will have to be made in the bottom of the latter, and short lengths of zinc tubing, such as is used for carrying electric bell wires through walls, passed up through the mould. This is to protect the cotton covering from damp. Having brought the wires up through the tubes, leaving a sufficient length underneath to reach the Battery, proceed to tie up the bundles, one on each side of the Tree trunk, with tape, right up to the top. In hanging the lamps begin from the top of the Tree. Deal with as many lamps as convenient near the top, selecting one wire from each bundle for each lamp. Cut all the immediate tapes and tie these wires permanently to the trunk with some fancy coloured ribbon, allowing the others to hang loose. Cut to the correct length, uncover the ends for about half an inch, and well clean the bare copper with emery paper. Unscrew the terminal nuts of a lamp holder, loop the ends of a pair of wires round the screws, and put on the nuts again. Then tie up the wires to a convenient branch of the Tree, where the lamp is to be placed, allowing the holder to hang gracefully down pendant fashion—not sticking upright. Repeat this all through the first group. Next arrange for the second group of lamps. Select the necessary wires from the loose lot and tie back to the trunk with ribbon, cutting the old tapes as you go. As with the first group so with these wires, bring them in pairs along the branches, uncover and clean the ends, adjust the lamp holders, and tie up to the branches. And so you go on right down the Tree. To affix the lamps, all that has to be done is to hold back the springs and hook them on to the holders. Place the Tree in position on the stand with the wires passing through the holes made for them in the top. Before the lamps

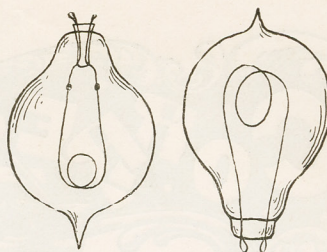


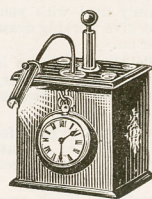
FIG. 3.

are to be lighted, the Battery solution must be prepared and poured into the glass cell, but it must not be allowed to reach so high that the Zincs cannot be drawn

up quite clear of it. The stranded ends of the Tree wires can then be inserted in the terminals. Be careful of the Sulphuric Acid, which is highly caustic, and add it to the water—not the water to the acid. When the mixture has cooled down add the other ingredients. Stir with a glass rod. To light up the lamps, lower the zincs into the liquid; remember that the lamps will be a tremendous drain on the Battery, so do not make any use of it, beyond a very brief trial, beforehand.

With these few instructions we trust that some readers will be able to produce a Christmas Tree worthy of the season.

XMAS GIFT.



Genuine Electric Lighting Watch Set. Just the thing for dark nights and winter mornings. Lights instantly. Two powerful Batteries and handsome Brass Fittings. Will not get out of order. Price 7s. 6d., post free.—H. PRICE & Co., 4, Berry Street, Clerkenwell Road, E.C.

Our Advertising Coupon Scheme.

Every copy of our Weekly Presentation Supplement now contains a Coupon which, by special arrangement with our Advertisers, will, under the following conditions, be accepted by the Firms whose names are printed on the back of the Supplement as an equivalent of Threepence in Cash.

Each Coupon is numbered and dated, and will remain good for three months. The Coupons will be accepted in payment, not only for any articles specifically mentioned in the advertisements in our pages, but for any goods sold by the Firms who have agreed to take them.

The one consideration of any importance is that *not more than five per cent. of the amount of any one order shall be paid in Coupons*. For example, if it be desired to purchase goods to the value of 5/-, it would be sufficient to send a postal order for 4/9 and one Coupon; if the bill came to 10/- two Coupons and a postal order for 9/6 would be required; and if the amount were 20/-, a postal order for 19/- and four Coupons would need to be sent. Should less than five shillings worth of goods be required, the sender of a Coupon will be entitled to a discount of one halfpenny for every shilling. *Coupons cannot be accepted for sums of less than one shilling.*



****** All communications to be answered in these columns should be marked "Correspondence," and must be addressed to the Editor of *Hobbies*, Bouverie House, Salisbury Square, London, E.C. *In no case can we reply to enquiries by post.*

FRETWORK, CARVING, &C.

- E. CORBEN.**—Why ask us? Write direct to the advertiser.
- DEEPLY ANXIOUS.**—Chip Carving will be taken up after the Wood Carving series is finished.
- C. SWEET.**—Try Plain Maple, Sycamore, or White Chestnut. All are cheap, and easily cut.
- C.T.C.**—You will no doubt get Canary wood readily from any of our advertisers in Fretwork materials.
- W. LEIGH.**—Hints on polishing, etc., will be given in due time in our Fretwork and Wood Carving articles.
- D. M. GOUDIELOCK.**—We shall certainly deal with your favourite hobby. We fully expect to give working drawings of articles of furniture, &c., later on.
- B. SMITH.**—We have seen a Tower Bridge Model cut in Walnut and Orangewood, and the contrast was very effective. One in White Sycamore or White Chestnut entire would look very handsome. Leave it plain.
- C. W. CLARK.**—It is not our intention to offer a prize for No. 4 Design; nor can we entertain the idea of a "late comers" Midget Photo Frame Competition. Our new Fretwork Competition is announced this week.
- A.O.**—You merely require a little practice. Work your Treadle Saw slowly and steadily, and do not turn the corners too quickly. Clean your Saws with oil before using, and they will not soil the wood.

EDGAR C. LUCAS.—1. It is not easy to say what is wrong with your Treadle Machine without seeing it. It may be that the screws at A and B are too tight, or that the tension screw is stiff; or the fault may lie with the pulley wheel which works the arm. If you run the machine too slack the Saws will certainly break. If the upper arm strikes the table, change the saw clamp of the lower arm to the upper side of the wood. This will throw the other arm higher up. 2. Use a No. 0 Saw. 3. Yes, we shall have an article on how to polish.

PICTURE FRAMING.

- W. W. MARTIN.**—You can purchase Picture Frame mouldings from Harger Bros., of Settle, Yorks. Write for their lists.
- G. PIRIE (Aberdeen).**—Do not frame your pictures *without* glass. We are sure the prints will look much better unvarnished.

STAMPS.

- D.P., E.W.B., AND OTHERS.**—Many thanks for sets of Sedang "stamps."
- MISS C.H.**—The 2c. British Guiana of 1860 is a very different matter to the 2c. of the first issue. The 1860 stamp is worth only a few pence.
- V.C.**—Your 1d. red plate 225 should be worth from 2s. 6d. to 6s., according to condition. Hilles, 64, Cheapside, London, would probably pay you a fair price.
- C.T.T.**—Thanks for Sedangs and your interesting letter. We can, we think, get you a decided opinion about the Dom Carlos stamp if you care to send it us.
- C.E.B.**—You may look in vain for plate numbers on any of the English red pennies having stars in upper corners, for they have none. Only on the issue bearing letters in each corner does any plate number appear.
- C.G.B.**—1. The yellow 1d. Queensland is the more valuable of the two, but are you sure yours is not a faded red. Send us the specimens, and we will tell you the exact respective value. 2. British Bechuanaland are now a rising market. Your 1d.'s should be worth 6d. each. 3. No; we are afraid the specimens are ruined.

A BEGINNER.—1. We do not think a catalogue issued by a stamp dealer will ever be "an absolutely reliable guide" to the values of stamps. "Senf's Catalogue," an excellent one, is, unfortunately, printed in German, and priced in German currency; and "Scott's Catalogue," which is also an admirable book, is priced in American dollars and cents. 2. A surcharged stamp is one *over-printed* with a new value or with some alteration of design. (3). The "Match" and "Medicine" stamps are merely fiscals (stamps denoting Government Revenue) which postage stamp collectors usually disregard.

A.FAX.—1. A provisional stamp, as the word provisional implies, is a stamp issued upon emergency, to meet some pressing postal need. A Colonial postmaster, we will say, runs short of some particular value or values of stamps. In order to supply the public he resorts to surcharging or some such device, thus creating what we call a provisional issue. In many such cases an entirely new stamp has been issued with the aid of the usual accessories of an ordinary printing office, and the crude result thus obtained is called by Philatelists a "provisional." 2. Until 1882 Great Britain did possess "a separate issue of stamps for telegraphic purposes," and many of these are now very scarce, being collected by nearly all English specialists. Law stamps and others of that class are only collected by fiscal collectors. (See also reply to "A Beginner.") 3. A book dealing with the subjects you mention is in preparation, and we shall be able to give full particulars soon.

ELECTRICITY.

R. PEARSON.—The battery described in No. 2 of *Hobbies* will light a 6 volt 3 c.p. for three hours by simply connecting by wires, although this is a very primitive form of installation. The clamps for binding the elements must not be of wood but of brass, and they may be purchased of any electrician.

PLATIPUS.—It is possible to drive a small dynamo from the front wheel of a bicycle, but it would require considerable ingenuity to fix it perfectly rigid so that the pulley would not slip. A light of about 5 c.p. will probably be required. Dynamo building will probably be treated upon shortly, and your requirements will be remembered.

MASON.—To light your room you will require two 48 volt 10 c.p. lamps taking 70 watts of current, consequently requiring a battery of 25 chromic acid cells for only three hours light. Apart from first cost it will cost you 7/6 for maintenance for three hours light. Practically, in lighting from batteries, the "game is not worth the candle," or rather the electric light.

PHOTOGRAPHY AND LANTERNS.

S.B. McCALLUM.—Your Photographs were found and duly adjudicated upon.

VINE.—We cannot describe the process in this column, but will do so under "Hints" in our next issue. The material, &c., you could obtain from Gotz, 215, Shaftesbury Avenue, W.C.

A. CLARKE.—The Intensifier has been used by "all sorts and conditions" of Photographers for years. We note that you use Sulphite of Soda in place of Liq. Ammonia. The rule given is a well-known one. Your "dear old" friend meant Potassium any one can see. Nos. 1 and 2 can be obtained of our publishers. 6s. 6d. is the annual subscription for *Hobbies*.

FOR Sale, and Exchange.

*. The charges for advertisements (prepaid) in this page will be sixpence for every twelve words or less, name and address inclusive, and one halfpenny for every additional word. Single letters, initials and figures are each counted as a word; but undivided numbers (as 152), and prices (as 10s. 6d.) count as only one word each. In every case the name and address of the advertiser must be given for publication, and we cannot at present undertake to supply a private name or number and receive replies to advertisements at our office. All advertisements must be accompanied by remittances, otherwise they cannot be inserted. Whenever possible, payment should be made in Postal Orders, and not stamps. Letters should be marked "Advt." and must be addressed to the Publisher, *Hobbies*, Bouverie House, Salisbury Square, London, E.C.

NOTE.—Trade Advertisements can only be inserted in this page at the rate of one shilling per line.

Bench Lathe, complete, 12/6. Photo and list, 6d. Lathe catalogue, 6d.—Stiffin & Co., Homerton, London. B. 1.

Cardboard Model of Great Wheel for self construction. Post free, 1/4.—Farrer, Stationer, Reading.

Collie.—For sale, a grand champion-bred Collie Bitch Pup, sable and white; should make a winner; age six months. If sold at once the low sum of two guineas will be accepted. Particulars, pedigree, etc., from Chas. Smith, Milton House, East Dereham. C. 4.

Do not get your hat dirty, but use my patent portable hat peg. Useful at churches, chapels, concerts, theatres; fits on inside lining of hat, weighs $\frac{1}{2}$ oz., fastens everywhere, 6 $\frac{1}{2}$ d., post free.—J. Course, Royston, Herts.

Electrical Coil and Battery.—Splendid instrument, approval, 5/.—Walker, 2, Chetwynd Street, Leeds. D. 2.

Electric Bell, quart Leclanché battery, push, 50 ft. wire, staples, instructions, complete set, 4/6. Better value impossible. New catalogue, stamp.—Electric, Lord Street, Openshaw, Manchester. E. 2.

Engraving for Sale, artist proof before letters, Luther burning the Pope's Bull in the Square at Wurtenburg.—Apply, W., 47, Sillwood Road, Brighton.

Fascinating Home Occupation. Samples, with particulars, 7d.—Stanley, Billson Street, Poplar, London.

Ferretting.—To Christmas Sportsmen. Clean, healthy, working ferrets, rattlers, 4/6, 5/-; large rabbits, 5/-, 5/6 Sent immediately ordered.—Thos. Davey, Town Postmaster, Dereham, Norfolk.

For Sale, good string Bass, or exchange for Goodell Fretsaw.—H. Dalton, South Wigston, Leicester.

For Sale, 1895 Pneumatic Tyred Safety, no punctures, balls throughout, £7 10s., or exchange; also Volume 47 *The Phonetic Journal*, unbound, perfect condition, 3/-, post free. This is genuine.—E. T. Davis, West Lavington, Devizes, Wilts.

Foreign Stamps.—Sheets on approval.—Phoenix Stamp Co., 31, Radnor Street, Peckham.

Fretsaw, Britannia, No. 8, as new, cost £3. Would exchange good English Lever, or offers.—Particulars, Hudson, Yarm, Yorkshire.

Fretwork, Carving, Bent Iron, and Bamboo Materials; Fretwork Outfits from 9d., Bent Iron 5d. and 6d. per pound, splendid Fretwood from 2d. per square foot. Lund, H Dept., 70, Manningham Lane, Bradford.

Good Treadle Fretsaw Wanted, for Cash. Send particulars to Long, Potters Bar Station, Middlesex.

Guns.—A Ward's single, top lever, central fire, breach-loading gun, 12-bore; cost £3 3s.; sacrifice, 17/6; money wanted.—W. Taylor, Gas Works, Merthyr.

Handsome Mahogany Top Type Cabinet, holds six cases, cost £3 3s., price 35/.—Richford, Wells, Norfolk.

High Class Tools.—For New Illustrated Price List, send 3d. to Osborn Brothers, Tool Merchants, 48, Fratton Street, Portsmouth. M. 5.

How to make an Electric Night Light that will work well for years without attention, post free, 6 stamps; also how to attach an electric alarm to clock, 6 stamps.—James, 11, Stanbury Road, Peckham, S.E. C. 2.

Inlaid Walnut Writing Desk, splendid condition, sacrifice, 10/6.—Carr, 47, Brecknock Road, N.W.

Magic Lantern Slides.—To exchange for the above a nickel plated gramophone, cost £2 12s., or cash offers.—Oldham, Chemist, Wisbech.

Members for Amateur Photographic Club Wanted, prizes monthly, no subscription.—H. W. Greenston, 9, Queen Street, Mayfair, London.

New Book of Instructions in gilding, graining, mixing paint, French polishing, picture-frame making, mount cutting, etc., 1,000 valuable recipes, free 1/2.—McQuhae, Cockermouth, and all Booksellers.

Stamps.—For cheapest approval sheets write Northern Stamp Co., Great Horton, Bradford. Agents wanted. D. 4.

Stamps.—7 Australian, 3 Natal, 2 Transvaal, 3 Capes, 50 for 6d.—Hellowell, Westbourne Road, March, Huddersfield.

Stamps—Cheap sets, all different; 10 Germany, 4d.; 10 United States, 5d.; 12 France, 5d.; 6 Bavaria, 4d.; 6 Sweden, 4d.; 8 Holland, 5d.; 12 Belgium, 5d.; 10 Austria, 5d.; 5 Greece, obsolete, 5d. Approval sheets, —Terry, 6, Welbeck Road, Birkdale, Lancashire.

Student's Electric Lamps, two-volt, tested, 9d., post free.—V. Spencer, 37, Hampstead Road, London, N.W.

Tower Bridge Model, 50/-, or exchange anything useful.—A. Fisk, Westleton, Saxmundham, Suffolk.

Turning, Carving, and Fretwork Tools Wanted; exchange melodeon, or buy.—Noah Robins, Yeovil.

Watches.—Good timekeepers, crystal, keyless, levers, nickel silver, approval 7 days. Send Postal Order, 83, free.—Jones, 4, St. Philip's Road, Dalston.

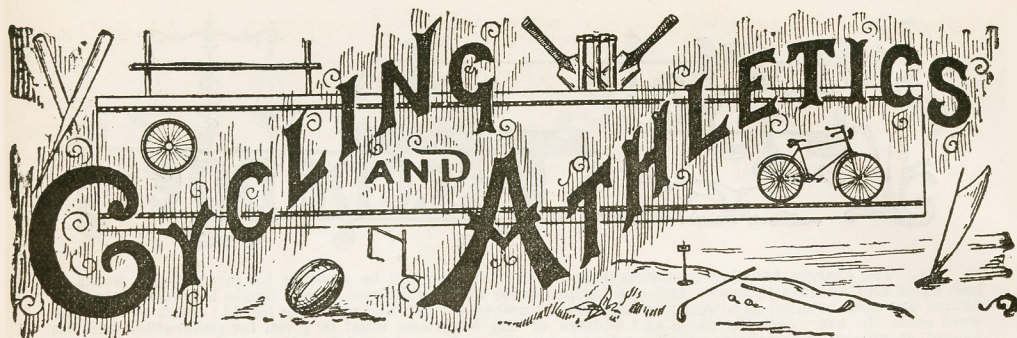
Wylde's Circle of the Sciences, two large, thick volumes, 2,340 pages, illustrated with hundreds of Steel and other engravings, splendidly bound half-calf, gilt, clean and perfect, cost £5 5s., sell for 20s.—Henry Stead, Union Street, Heckmondwike, Yorks.

1/- Card Cabinets for Christmas. Four good tricks. Notes on shuffling, slipping, fitting. Best cards. Post free, 1/3.—V. Spencer, 37, Hampstead Road, London, N.W.

2/6 Collection of Bulbs, 6 Hyacinths, 24 Crocus, 12 Single Tulips, 12 Double Tulips, 12 Narcissus, 12 Snowdrops, 12 Daffodils, 12 Iris, 12 Anemones, 12 Star of Bethlehem, 12 Wood Hyacinths, lot 2/6, as an advertisement of our Bulbs.—Theodore Turner, Great Sutton, Chester. C. 1.

£20

TOBACCONISTS COMMENCING. See Illd. Guide & Catalogue (259 pgs.) 8d., "How to open a Cigar Store, £20 to £2,000."—Tobacconists' Outfitting Co. (Reg.), 166, Euston Rd., London. N.B.—Shopfitters and showcase makers for all trades. (Over 60 years reputation) Mgr., H. Myers.



NOTES ON SPORT.

THE Annual Cross-country Contest between the Universities of Oxford and Cambridge may not have attained the popularity of the "Boat Race," or yet of the athletic match on the path, but to those who make paper-chasing their hobby, the meeting of the best long distance runners from the two great seats of learning, in an annual match over some 7 miles of *bona fide* country, is always looked forward to with great interest.

Tuesday, the 3rd, was the date of this year's event, and a very well contested and exciting race resulted. After a capital finish, W. H. Whitelaw, the well known Oxford man, finished first, with W. W. Gibberd, of Cambridge, second. Cambridge secured second, third, fifth, sixth, and seventh places, and thus won the match with a score of 23 points, Oxford being nine to the bad with 32. Whitelaw was the first man home in last year's event, while C. C. Angell, of Cambridge, who this time ran fifth, was the winner in 1893.

We confess to a strong prejudice against any long distance contest decided on small enclosed tracks. Whether the sport is cycling, running, or walking, there seems to us to be a depressing air of monotony and artificiality about the business which is not at all to our fancy. We get plenty of cycling competitions decided in this way now a days, but we do not think much of their amateur tone. There is a strong flavor of the cycle maker and the tyre maker about them. In London at any rate this sort of sport has been frightfully overdone during the past season, so much so in fact that people were fairly sick of the whole business towards the end, and the "gates" fell to nothing. We should prefer a return to a more amateur like style of contest if it were possible, but the influence of the "maker" is now so strong that the National Cyclist Union has been simply powerless to prevent the trade rider carrying all before him at long distance work.

We get fewer pedestrian events than we did, but a 50 mile walking race for professionals was held in London not long ago on a miserable little squirrel cage of a track, some 16 laps to the mile. This was won by a man named Holland, who covered the distance in 8 hrs. 10 min., a very good performance.

There seems to be no doubt but that, from a financial point of view, the recent bicycle races for women at the Westminster Aquarium were a great success. People flocked in at all hours, high prices were asked and obtained for favoured places, and the house was packed almost every evening.

That women should race at all we think a mistake, but that they, or some of them, should race in public at the Aquarium, and especially that they should take part in trying long distance competitions for which they are untrained and unfitted, is little short of disgraceful.

We cannot well blame the proprietors of the "Aquarium," whose business it is to entertain the public, but we do blame the women who took part in the show, and also their parents and guardians, if they have any, for permitting it.

It is bad enough for strong men to take part in long distance races on tracks in the open air, but for a female to ride hour after hour in an atmosphere strongly suggestive of beer, tobacco, and humanity, suggests anything but pleasant ideas.

It is not a pretty picture to think of, these women going through their business in a partially exhausted

state of mind and body, under the conditions here detailed, and in the full glare of the "Aquarium" lounge. Cycling for women, or shall we say for *ladies*, is too firmly established for the "Aquarium" display to seriously unsettle it, but at the same time we could well have spared an exhibition in which both "woman" and "cycling" have been displayed to the worst possible advantage.

We referred a short time ago to an article which appeared in an illustrated American journal commenting on the recent International Athletic Match between London and New York, held in the latter city. That article was from the pen of Mr. Curtis, a high official in American athletics. A reply now makes its appearance, and we are glad that no less an authority than Mr. Montagu Shearman is the author. Mr. Shearman most clearly bears out our previously expressed opinion in reference to the match.

There is not the slightest doubt that several of the English team were not fit to run at all, and that in other cases the best English runners were not present. The American team was a wonderfully strong and well trained one, and under any circumstances would probably have won the match, but our overwhelming defeat was entirely a matter of bad fortune.

London has, at last, followed the example set by Paris. In-door cycle racing has been very popular in the winter in the latter city for two years, and now we understand a "Velodrome" is to be laid down at Olympia, Kensington. No doubt the speculation will pay well, for a time at any rate.

The Rugby county championship still continues to excite interest. Devonshire administered an unexpectedly severe beating to the Gloucestershire team by 3 goals and a try to 1 goal, and Somerset, with a weak team, just managed to dispose of Cornwall. The most exciting match of the series so far has been that between Surrey and Midland Counties. The latter were looked upon as well nigh certain to win, but a most stubbornly contested fight ended in a bloodless draw, neither side having been able to score any point at all.

The Midland team is very well spoken of, and the best judges predict a clear passage to the final tie for this powerful combination. Of course the Midlanders have to face Surrey once more, but if they succeed in disposing of the Southerners at the second time of asking, they are almost certain to reach the final. Byrne, the Midland (and International) back, is undoubtedly a remarkably fine player, while Cattell, Rogers, and Tuke, are all brilliant.

The fashionable rider is as a rule a very poor cyclist. Exactly why he (or she) should be it is not easy to say, but the fact remains that no more indifferent display of wheeling can be seen anywhere than in the fashionable London Parks.

One critic puts it all down to the unsatisfactory and unmethodical way in which the so-called teaching is conducted. Some professors who are told are quite content when they have instilled sufficient knowledge into their pupils to keep them and their bicycles "right end up." When this balance is acquired the "instruction" too often terminates, with the natural result that the new rider is a bad one. Far better to learn cycling from a friend who knows what riding is, than to be satisfied with this sort of thing. Probably, however, the fashionable rider cares for nothing beyond the acquisition of just sufficient skill to enable him to propel a two-wheeled machine somehow.


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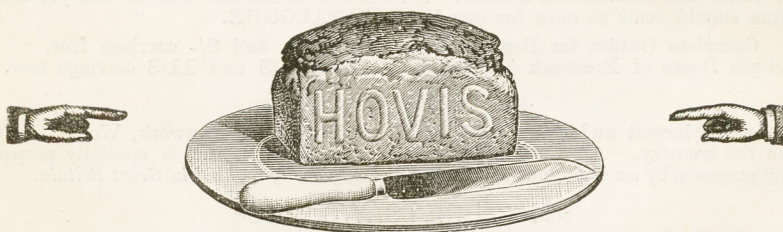
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